SHUTTLECOCK
music magazine
FREE
JUNE 2022
ISSUE 6
MY FAVORITE MERCH:
LANCE RUTLEDGE
SLAM DANCER
AWARDS
ARTIST Q&A:
FAITH MADDOX
Yuengling
TRADITIONAL
LAGER
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MAGAZINE DESIGN BY CLAIRE MONROE [CLORG]

LOCAL ARTIST Q & A

BROUGHT TO YOU BY 90.9 THE BRIDGE

BY AARON RHODES

FAITH MADDOX

Faith Maddox is a singer-songwriter currently based in Lawrence, Kansas. Following three EPs released on her Bandcamp page over the last three years, she has just released her first full-length album titled Subtle Hauntings. *Maddox's quiet, mathy style of guitar playing pairs well with her detailed, introspective style of lyric writing, allowing listeners the space to absorb her words and ruminate on all of the feelings invoked. We spoke over Zoom a week before she announced the album.*

You mentioned on a recent podcast that you played in some bands while you were living in Topeka. What can you tell me about those?

It was pretty lowkey. I was in my school's jazz band and I played piano and sang. I was in, you could call us a math rock band, because that's really what I became super interested in, in high school; math rock and post-hardcore. And so my senior year of high school, I formed a band with my partner at the time and one of my other best friends who played Dungeons and Dragons with us, because that's how I spent most of high school, playing Dungeons and Dragons in somebody's basement.

And so yeah, so our band was called Kukeri. It was a really interesting experience, but it also deeply scarred me in the way that it made me never want to work with musicians again, which is very different now because I like playing with people for fun, and I really enjoy connecting with people around music, but I guess just being in that environment made me really question my abilities as a musician, especially because I'd only been playing guitar for a year and the only reason I wanted to play guitar was so I could sing in a band and actually be in a band.

Have you done any full-band performances of your solo material yet?

No, actually, I never have. I've definitely wanted to and I've jammed with people around it. I can definitely say with confidence that within the next two months, there will be more full band material, both coming out and being played live.

You recently won the Langston Hughes Award. Who awards that and what work of yours was awarded?

So the award was sponsored or run by a little coalition of local businesses and organizations. The Lawrence Art Center, The Raven bookstore. It was judged by a panel of different poets from the community, one of which was the poet laureate of Kansas, which is super cool. And honestly I feel like I enter everything that I do expecting to fail and expecting to not get anything, I guess. So, it was a really spur of the moment decision for me. I submitted a collection of [about] 10 or fewer poems and I primarily write prose poetry. And you had to give the collection a title and I had a really hard time with that, because I hate naming things.

I showed it to my poetry capstone professor, and she was like, the name is too emo and I feel like it's not you, which was like, I really, really respect them and that was totally the right call. But yeah, I just submitted it and was like, probably, absolutely nothing is gonna come of this, you know, but I'm, I did it anyway, whatever. And I ended up getting the call while I was having the worst day where I was just like, I'm never writing again. I'm never doing anything again. And then I get a phone call later that's like, hey, you won this award. And yeah, it was really cool. Just a really amazing opportunity, especially to be to receive that specific award named after somebody so impactful.

What was the original, too-emo name?

I don't even know, it was so bad that it's probably not even worth remembering. But I ended up changing it to a line from one of the poems: "Maybe Then The Moon Will Know My Name."

I love that a college professor would use the phrase "too emo." I guess it helps that it's Lawrence. So you mentioned that math rock is influential in your songwriting. What got you interested in that sound and what were some of your first favorite bands in the genre?

Yeah, I'm trying to remember the first show that I went to in Lawrence when I was in high school, because I feel like that's definitely where that interest kind of started for me because my friends and I would drive up from Topeka to Lawrence to go see shows every weekend. And I think one of the first bands that really captured my interest was Foxing, because that was like 2014. And when that album came out, it was like, oh my God, I could only dream of making something like this.

I've always admired the lyricism of that a lot. Because for me, my writing is so much about that overlap of lyricism with atmosphere. That sounds kind of pretentious. But after that, it was really like everybody who came and I was like, I would go to every show, even if I didn't know them. But Covet was a huge inspiration for me that young and how she came to play guitar that really inspired me a lot in this part of the reason I picked up guitar. Dance Gavin Dance, TTNG. I saw Hail The Sun like every time they came to Lawrence because I was addicted to them. I think those were the big ones.

You've also done some work in graphic design before? Do you end up handling your own album art?

All of the artwork that's been done so far was by me. My first EP's art was just a picture we took on 4/20 and I was crying because I thought that oranges are the most beautiful thing that I've ever seen [laughs]. It was just a really fun moment. And so I did that one and then the little demos I released, but the album that I'm releasing is a photo that somebody took and then my handwriting over it for the title, but I didn't design that one myself.

Do you enjoy doing album art or is it more of a chore for you?

It's kind of both, I guess. I enjoy things that are both fulfilling and inherently stressful as a person. And so it was really nice to kind of put the vision into somebody else's hands with the new album, to give them control over the photography element of it. But I also am very nitpicky, especially when it comes to things that I create and so I'm a little bit of a control freak. And so it's been nice to do that at the end and feel like, okay, I have control over what this first impression that people have with my music is, but also just being able to synthesize my experience with making it. Even if it's very minor, like the orange thing, it still felt like the synthesis of the emotions I was feeling when I was writing that album.

What can you tell me about the new album? What kind of sounds are on there? What makes it different from past releases?

Yeah, this album will have three tracks with full instrumentation, which is really exciting, because that's a direction that I want to continue moving in. For me, this album feels a lot more mature than my other stuff. Which makes sense because I was like 17 and 18 when I wrote a lot of my old music, but for me, this album feels a lot like synthesizing a lot of the experiences I've had in the last two to three years and feeling like I get progressively older by the day, like genuinely feeling myself age.

The title of the album is *Subtle Hauntings* and it was based on the initial concept for my undergraduate thesis in school, which is supposed to be this series of essays about the very minor and almost insidious ways that like small things haunt us and not in the overt, terrifying, you-think-about-it-constantly ways, but the way that things plant themselves in the back of your head and influencing you without you even noticing. That was kind of the concept or the overarching theme that I feel like a lot of those songs kind of worked with. So it was just this extension of a topic that I'd already been thinking about and writing towards in a different medium for a while.

It's funny, I've definitely had the word "haunt" in my head for a few years when thinking specifically about the places around where I live that I associate bad memories with, which I guess is more likely to happen in smaller towns, or if you just move around less. Is any part of your concept geographic to you?

Yeah, definitely. I feel like that, especially having gone to high school in Topeka, because I moved to Topeka when I was in middle school. Through the pandemic, you know, I would go over to my mom's house to do laundry because my old apartment before this one didn't have a washer dryer situation. So I would drive to Topeka once a week, pretty much, on a weekend and I would drive by places that I used to visit every day when I was like 15 and 16 because in high school, I spent most of my time sitting in a coffee shop reading because I just needed to be perpetually alone and that was like my safe place in a weird way. So it was weird because I would pass these businesses that had meant so much to me that were now closed because of the pandemic and it felt like I could just see all of these ghosts of things that had already happened or even ghosted myself in a weird way.

I became very obsessed, visiting places that were uncomfortable to see or like constantly fearing specifically in Topeka people who had really, severely hurt me. I felt like I was constantly looking over my shoulder, but I also felt like I was looking over my shoulder for a version of myself that made me really uncomfortable. And I think that is often true when you live in a place that's kind of in the middle of nowhere, I guess. Like, you do have to confront other people in places that aren't comfortable, but you also have to confront former versions of yourself that are really uncomfortable and kind of haunt you in a weird way.

PHOTOS BY TATIANA RUCH

Subtle Hauntings *is available now on Bandcamp and all streaming platforms.*

To discover more new music, local and beyond, listen to 90.9 The Bridge and visit their website at Bridge909.org.

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RECENTLY ON THE SITE

BY AARON RHODES

TURNSTILE / CITIZEN / EKULU / TRUTH CULT AT THE GRANADA

Date: May 14, 2022
The Granada - Lawrence, KS

Code Orange may have played hardcore for the biggest Kansas City area crowd this year while opening for Korn at T-Mobile Center in March. Spy may have played the biggest DIY show of the year when they packed out Farewell last month. But Turnstile played the biggest local hardcore show of the year in Lawrence last week. The continually-ascendant Baltimore band released its third full-length, Glow On, via Roadrunner last year to acclaim from fans and critics alike and has since played on national TV late shows and NPR's Tiny Desk Concerts. Their last Lawrence show reached or neared capacity at the 450-ish cap Bottleneck, so selling out the 1,200 cap Granada well in advance made it a special night before the show even started.

PHOTO BY AARON RHODES

SPREAD JOY / SWEEPING PROMISES AT FAREWELL

Date: May 14, 2022
Farewell - Kansas City, MO

I was driving back to Kansas City from the Turnstile show in Lawrence when I was informed that there were still two bands yet to play at Farewell. Being the freak that I am, I made my way down to Leeds to catch late evening sets from Spread Joy and Sweeping Promises. Chicago rockers Spread Joy took the stage somewhere around 11 P.M. to entertain a couple dozen fans that had stuck around. The band's motoric, new wave-adjacent take on punk was full of fun quirks, like one song where singer Briana Hernandez pretended to cry hysterically for the majority of its runtime. Nearly every song concluded with an enthusiastic thanking of the audience, followed by Hernandez jumping in the air and clicking her heels.

PHOTO BY AARON RHODES

RECORD SHOPPING WITH P. MORRIS AT 7TH HEAVEN

Which records, tapes, and CDs are your favorite local artists buying? On this episode of Record Shopping with Shuttlecock, we head to The Vinyl Underground at 7th Heaven (7621 Troost Ave., Kansas City, Missouri) with Topeka, Kansas musician P. Morris.

You can find Morris' music and merch at www.Goombawave.Bandcamp.com and on all digital streaming platforms.

PUBLIC OPINION / BUGSY / FOIL / NIGHTOSPHERE AT FAREWELL

Date: May 20, 2022
Farewell - Kansas City, MO

Friday night at Farewell was a gig in two parts. The result of an accidental double booking, two bands that I had booked (Public Opinion and Foil) kicked the evening off before the bands booked by staff at the venue (Bugsy and Nightosphere) closed things out. Attendance looked to be somewhere around 50 heads, which doesn't sound like a major success, but in comparison to the sweaty, chaotic five band bill the venue hosted the previous night, the small but engaged crowd and its breezy energy was refreshing.

PHOTO BY AARON RHODES

See full articles on www.ShuttlecockMusic.com

MY FAVORITE MERCH

BY AARON RHODES

LANCE RUTLEDGE

Lance Rutledge is one of the busiest people in Kansas City's DIY scene. In addition to his emo/indie/alt-rock recording project-turned-band OK O'Clock (active since 2015), Rutledge cranks out new punk demos (his bands and his friends' bands) like few others in the metro. On a recent Zoom call, Rutledge and I discussed three of his favorite merch pieces, some of OK O'Clock's album art, and the joke merch that he's made for two of his bands. And, in classic Lance style, after our interview was complete, he told me that he doesn't really care about his merch that much. But that's okay, because I care about Lance's merch.

Where should we start?

I could go in a couple different directions.

Do what feels right to you. Do what feels most Lance. Do you remember your first band t-shirt or first piece of music merch?

I'm pretty sure it was this band called As They Sleep. Must have been back in 2013 or so. They were just like, hey, we're getting rid of all our merch, just buy this super cheap, so I snapped up a t-shirt for like five bucks plus shipping or something. I don't know. That was the very first band t-shirt that I bought.

I don't think I know this band.

They were signed to Solid State. They're kind of tech death with a little bit of thrash, but they were kind of in the middle of a whole bunch of metalcore bands. I was looking at that shirt the other day and listened to them again and it holds up.

So you've done some funny one-off merch things with your bands. There was the Tremenda Venganza gig with Creeping Death, Fuming Mouth, and Hammerhedd where you just wrote your band's name on a bunch of trash you found. And then the D.Y.E. gig with Dare where you were selling a hard hat with the band name written on it. Tell me about some of your merch runs.

The one band that I've done runs of stuff for is OK O'Clock. The very first shirt was super lazy. It was just some drawing by a friend and didn't even have the band's name on it. It was just a simple drawing of a car that was on fire and then and then a lyric from the record that we were pushing at the time that said "This will all be fine" or something. We've still got some of those. We're almost out.

And then when we went on tour in 2019, I got another batch of shirts because the first ones were in white and then I realized I don't like white. And then we were just like, oh we need shirts to sell on tour, so I just put together an OK O'Clock logo drawing. And that was the first time that OK O'Clock appeared in letters on any artwork or anything because up until that point, nothing that we put out had anything with writing.

Yeah, because most of the album covers are just photos, right?

Yeah, the very first one is a photo I took on film of

a window in my room. I just needed something, so I tossed that in and then the second one was a picture that was taken of me after I flipped my friend's car and she's in the picture too; the car's in the background. The most recent EP we did, it's kind of a collage of a bunch of different pictures and stuff. But yeah, so artwork for OK O'Clock has always kind of been very lacking [laughs]. I've always kind of either done it myself or just tossed something together, but for what we're putting out soon, we're trying to actually get something really sick done.

Nice. I've enjoyed some of the OK O'Clock artwork so far. I guess it kind of follows the Midwest emo tradition of just using a kind of simple photograph, because of course there's the classic American Football house. And then, you know, in the same way that the music is very intimate, a simple photograph can be just as intimate if it's something that's meaningful and interesting.

Yeah, if you just find the right picture. And so the first full-length we did, *Parental Guidance*, since so much of that record – I don't know, that picture was just perfect for it. I remember being really pissed off at Grayson because I just flipped a car with two other people in it and we're walking out and Grayson's like, smile for the camera. And so you can see when you look at that album art that I am not smiling for the camera.

My friend the Crimson's on that [cover]. That's her car that I flipped. So yeah, that whole experience made it onto the record in a couple different ways and definitely had a big impact on how I was doing. It makes you think about a lot of things when you could have almost died, and not only that, but you could have almost killed someone as well. So yeah, I like that album art. It's good.

Were the garbage merch and the hard hats kind of funny afterthoughts or were those planned out in advance?

The garbage was an afterthought because we had a whole merch table and we had absolutely nothing to put on it. I actually drew up a design for Tremenda Venganza shirts that came out pretty cool. It was a grim reaper with a chainsaw and said Tremenda Venganza around it, but we never ended up getting shirts made or anything. But I've still got the original drawing pinned up in my room. The hard hats for D.Y.E., I'm planning on doing a bunch of those. And we've also got some other stuff for D.Y.E. in the works, like some really fun stuff. You can have a lot of fun with merch, so why not have fun with merch?

Why the hard hat in specific?

I don't know, I was just wearing it. I had it in my car and I wore it to that show and I thought it was funny and other people did too.

Do you wear one for work?

No, I don't have to wear it for work, but they were just throwing it away and I was like, oh, I'll just take a hard hat; that can be funny to do something with.

What's your job?

I work at a facility that does research for HVAC and so I do maintenance and kind of handyman janitorial stuff. It's all sorts of different stuff. Some electric stuff, you know, driving forklifts around and whatnot. But yeah, the hard hats apparently expire after a certain amount of time and so they were just throwing a bunch away and I grabbed one.

What's the first of your merch picks?

Okay, so the first of my merch picks would probably have to be this Pantera shirt that I have. It's as old as I am, from like '94 I guess. I got ahold of this from this lady in the neighborhood; she was throwing out a bunch of clothes, so I picked through them and found this and apparently it belonged to like her ex. And so he had already cut a shitty v-neck into it and then it just kept on tearing and tearing, so I've had to add like, just more and more little pins.

I love that it's kind of splitting the head in half though.

Yeah, it's splitting the head in half and when I'm wearing it, it literally just says Panera. So that's pretty fun [laughs]. And it's got the back art as well. And so I'm assuming since Kansas City was on the tour route, that lady's ex was probably there.

Word. What's your next pick?

My next pick definitely has to be this Michael Bolton t-shirt.

That's hilarious. I love that.

Michael Bolton's great. He's definitely a hunk. Definitely got pop hits. Great hits. Good songs. So yeah, this is just a thrift store find.

Okay, yeah, there's Bonner Springs on the list of dates. And that's interesting. He played Wichita, Sedalia, and Bonner Springs on this tour. Really hitting all the important markets. Can you name five songs, Lance?

"Said I Love You… But I Lied." That's the big one and then, shoot, what's the – oh, "How Am I Supposed To Live Without You" And then now after that, I mean, I've listened to way more Michael Bolton than I have Pantera and that's not gonna change at all.

You are valid, Lance.

I think if it's allowed for the next piece, I'm going to do a patch. Just 'cause of how I really love the artwork on this patch and I used to be way more into vests and patches and patching up pants and stuff. But then you know, I'm not crusty at all. And the other thing is just finding like cool patches and stuff to put on like that shit, because I'm not just gonna put anything on if I'm gonna spend the effort of sewing something on, but I did recently get hold of like a knockoff Judas Priest patch and a Mercyful Fate patch when I was up in Chicago playing with D.Y.E., so those are gonna make it onto here. But this patch just because I love the artwork on it. And it just works really well with this vest and it's a Pallbearer back patch. So, I just like how I managed to kind of fit it into the back panel. And the artwork is just super neat.

Very doomy. And the Boulevard patch goes nicely with it.

Yeah, so that's actually not a patch. That's an embroidery that I sewed onto it at my previous job where I worked at an embroidery factory. That place was fun. I'd run across stuff and just sew it onto whatever I had.

Look out for OK O'Clock's new LP coming later this year and follow Lance on Instagram at @OakParkMallrat.

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FUN WELL DONE

BIG WATER AND ABANDONCY HELP CARRY THE TORCH FOR SCREAMO AND NOISE ROCK IN KANSAS CITY

BIG WATER

BY AARON RHODES

On a chilly February evening, Kansas City rock bands Big Water and Abandoncy have convened at a member's house on the city's East side. Both trios are sitting on their own couch in the living room and have been killing time before our interview by watching the new USFL's (semi-pro football) draft, followed by footage of old Australian football games on YouTube. Big Water's Matt Perrin is passionate about American football and its many stranger, less popular offshoots, including the now-defunct Arena Football League. As a group, we spent several minutes quizzing Perrin on the Australian game's rules and as far as I can collect, it's an odd mashup of American football, soccer, and rugby.

I have to assume that being a semi-professional athlete is something like being a rock musician in 2022: if you're talented enough, you can make money chasing your passion, but good luck paying the bills with it. (Funny enough, Perrin's older brother Jon spent time as a Minor League and independent league baseball pitcher.) Over the next hour and a half, we discussed all of the trials and triumphs involved with making screamo and noise rock while living in Kansas City, Missouri.

Both bands got their start in the two years before the pandemic, but both lead vocalists (Perrin of Big Water and Damian Fisher of Abandoncy) had previously played together in a band called Bluehealer – a group that almost single handedly bridged Kansas City's DIY screamo scene of 10 years ago with the one that currently exists by sharing members of the previous bands of the era.

"Something about Bluehealer: it was such a good learning point, such a big stepping stone into life," Perrin says. "[It] showed me a lot about being in a band with people, being on tour with people, writing."

He continues, "Everybody in that band was going through some weird stuff at the time. Sometimes life just works like that where you intersect and tangle and do your thing and go your own separate ways. That was Bluehealer and I loved it for what it was. Our first tour together changed our lives … It was just four people in a van. Nobody gave a fuck."

Fisher remembers how that Bluehealer tour left town in the middle of a tornado warning and that he received a phone call from his mom begging them to turn around and come home. "The fucking windshield wiper flew off in a torrential downpour 20 minutes into the drive to our first show," he recalls with a laugh. "Every night was an adventure," adds Perrin.

But like all good things, Bluehealer eventually came to an end. The band had dissolved by the end of 2017, leaving room for Big Water and Abandoncy to emerge. Perrin was the last member to join Big Water and inherited some of the songs that had been written for a short-lived project called Fine Dining that included the band's other two members (Stephen Pellerito on guitar, Morgan Mabrey on bass). Adjusting to Pellerito's writing style was Perrin's first and main hurdle when joining the band.

While Bluehealer was grounded in 4/4 time signatures, the music of Big Water contained countless "hiccups" that are innate to Pellerito's guitar style. Pellerito and Perrin have started a side project recently called Horseboy. To explain this hiccup style, Perrin alluded to a Horseboy song that Pellerito wrote in which the song jumps from 210 beats per minute to 230 to 200 to 210 and finally down to 95.

Similarly, as Abandoncy first convened, Fisher said that the style of drummer Morgan Greenwood took some adjusting to, with its many accents and unorthodox "divisions." Though the band plays its share of rapturous noise rock parts, many songs are more ornate than those of their contemporaries. Bassist Lincoln Peterson, in wanting to avoid overdoing it with heavy parts, wrote strategically. "I was like, if [Damian] is covering the low end, I don't wanna be redundant, so I'd do the high end unless it was a breakdown part," Peterson says.

"In the beginning, we played our instruments opposite than the way we should. I'm gonna make this guitar sound like a bass and this bass sound like a guitar," Fisher jokes. He says that they've now found a middle ground where their transitions are more "cohesively wonky."

Though both bands are more complex than their predecessor, they do plenty to differentiate themselves. For instance, Big Water allow themselves to get more jocular in their presentation than their peers in Abandoncy. Big Water regularly plays

Curb Your Enthusiasm samples between songs during shows and has song titles like "Tour's Over, I'm Driving My Mustang Home" (inspired by an inside joke in which the band fantasized about driving three separate Ford Mustangs on tour instead of a van after securing a Ford sponsorship. Are they V8? "Fuck yeah," Perrin says. Are they electric? "Who gives a shit?")

Despite their goofier exterior, there is still a substantial level of thoughtfulness and emotional catharsis when Perrin is writing Big Water lyrics. Pellerito noted that "Tour's Over" is actually about your friends or band mates getting canceled. Some of Perrin's lyrics also have a political slant sometimes. "This past year I've really been diving deep into the public infrastructure of Kansas City and how lobbying efforts really deteriorated the city in a shitty way. Just read [Race, Real Estate, and Uneven Development by Kevin Fox Gotham]," he says. Though the song "All Greens On 55th" from the new EP, *Park*, was partially inspired by a fortuitous drive down 55th Street, it was also inspired by the real-time experience of watching city infrastructure crumble as one drives east.

Abandoncy's songs, predictably, are a bit less tongue in cheek than Big Water's. Fisher is currently in a PhD program at UMKC, so the songs on the band's new LP, *Pastel Anguish*, freely reference philosophy and literature. He says one of the main influences in his lyric writing for the new album was the weight of the pandemic and how it impacted the health and wellbeing of his family and friends. A young cousin of his lost his life recently in part, he believes, to COVID complications.

Park and *Pastel Anguish*, along with a small handful of other releases, are responsible for something of a bright spot for the local DIY rock scene and happen to align closely with the 10 year anniversary of the cult classic Kansas City *4-Way Split*. That split, released by The Ghost Is Clear Records (run by Bobby Johnson of Canyons) compiled songs from Battle Royale, Texas Instruments (a.k.a. American Thunder Band), Baitfish, and Regret, The Informer. It's considered a high watermark for Kansas City screamo and a compelling cultural document from a fairly tight-knit group of musicians who mostly lived within a few blocks of each other near 39th and Troost Avenue.

Just for fun, I asked the group who they think would be best fit for a 4-Way Split sequel (assuming Big Water and Abandoncy are included). The results were fairly unanimous: if they were to play it conservative, Canyons (a Kansas City institution for over a decade now) and Nerver (Columbia, Missouri ex-pats releasing a new LP soon called Cash). But if they wanted to mix things up a bit, everyone agreed that Midwestern and Flooding (or one of Flooding's many Community Gym label mates) would make for nice pairings, considering their occasionally abrasive but open-minded nature.

Kansas City's DIY scene isn't the same as it was a decade ago when most of these musicians first entered the scene (there are way fewer violent encounters with train hoppers, for instance), but guess what? Change is a constant, idiot.

BIG WATER REGULARLY PLAYS CURB YOUR ENTHUSIASM SAMPLES BETWEEN SONGS DURING SHOWS AND HAS SONG TITLES LIKE "TOUR'S OVER, I'M DRIVING MY MUSTANG HOME".

ABANDONCY

ABANDONCY

BIG WATER

PHOTOS BY AARON RHODES

You can purchase Big Water's Park at BigWaterKC.Bandcamp.com.

You can purchase Abandoncy's Pastel Anguish at Abandoncy.Bandcamp.com.

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JUNE CONCERT CALENDAR

2

Abandoncy w/ Flooding and Nightosphere
@ Replay Lounge (LFK)

The Little Things w/ Faith Maddox and Erika Lobati
@ Replay Lounge (LFK)

3

Shuttlecock presents: Step Sister w/ Dilettante
@ Farewell (KC)

Trauma Harness w/ The Mall and Rifle Cult
@ Kessler Park (KC)

Aly & AJ w/ The Brummies
@ The Truman (KC)

Remains To Be Seen w/ Something & The Whatevers and Babydoll
@ Replay Lounge (LFK)

4

Haim w/ Sasami
@ Starlight (KC)

Frankie Valli & The Four Seasons
@ Kauffman Center For the Performing Arts (KC)

Dwalk w/ Gee Watts, Kye Colors, A'Sean, Southside Dame, Zarin Micheal, and Shun Ann
@ Westport Bowery (KC)

Supermoto w/ Jass, Dom Chronicles, and Shay Lyriq
@ Deep Space Co-Op (KC)

Cat Piss w/ Foil and Dfitd
@ Farewell (KC)

5

The War On Drugs
@ GrindersKC (KC)

Shuttlecock Presents: Gravedweller w/ Perfume, American Terrorist, and Homewrecker & The Bedwetters
@ Farewell (KC)

Hannah Frances w/ Caroline Blu and Lydia Low
@ Replay Lounge (KC)

7

Slipknot w/ Cypress Hill and Ho99o9
@ Azura Amphitheater (Bonner Springs)

Jackson Browne
@ Kansas City Music Hall (KC)

The Wailers
@ Knuckleheads (KC)

Hannah Frances w/ Blanky and Daniel Gum
@ miniBar (KC)

Heidi Phillips
@ Beer Hall

8

Shuttlecock Presents: The Flex w/ The Consequence, P.S.Y.W.A.R., and Piss Kinks
@ Farewell (KC)

9

Pup w/ Oceanator and Angel Du$t
@ The Granada (LFK)

Abandoncy w/ Ebony Tusks, Nowhere, and Pagan Athletes
@ Farewell (KC)

Dog Complex w/ Lily and Rue
@ Replay Lounge (LFK)

10

Failure
@ The Granada (LFK)

Midwestern w/ Guest Service and Be Angry
@ Replay Lounge (LFK)

Dylan Pyles w/ Teri Quinn, Jenna & Martin, and Dylan Earl
@ Deep Space Co-Op (KC)

Dark Apostle w/ Earthcult and Sarin Reaper
@ miniBar (KC)

Katy Guillen & The Drive w/ The Roseline
@ The Bottleneck (LFK)

11

Young Dro w/ Cale246, KC Young Boss, and Rico Freeman
@ 18th & Vine (KC)

The Jayhawks
@ Knuckleheads (KC)

Tech N9ne w/ Joey Cool, X-Raided, and Mayday
@ Arvest Bank Theatre at The Midland (KC)

Soultru w/ Black Light Animals, Arquesta Del SolSoul, and lllphonics
@ Lemonad(e) Park (KC)

12

Shuttlecock Presents: Lesser Care w/ Tragic Figures and New Obsessions
@ Farewell (KC)

13

Purity Ring w/ Ekkstacy
@ The Granada (LFK)

Rex Orange County
@ Starlight (KC)

14

Lil Tracy w/ Brennan Savage
@ The Granada (LFK)

15

Bon Iver w/ Bonny Light Horseman
@ Starlight (KC)

Hazing Over w/ Funeral Singer and Severance
@ Encore at Uptown Theater (KC)

16

R.A.P. Ferreira w/ Blax
@ miniBar (KC)

Femi Kuti & The Positive Force w/ Arquesta Del SolSoul
@ The Granada (LFK)

Philthy Rich w/ Icewear Vezzo, Dwalk, and SleazyWorld Go
@ Blvd Nights (KC)

Ambar Lucid
@ recordBar (KC)

Jalyn Ezra w/ Oxford Remedy and The Headaches
@ Replay Lounge (LFK)

Calvin Arsenia w/ Lava Dreams, Love Mae C, and Emerson
@ J. Rieger & Co. (KC)

Mechanical Canine w/ Stand & Wave, Nightosphere, and Dreamist
@ Farewell (KC)

Vehicles w/ Slights, White Line Nightmare, and Harrisonics
@ Replay Lounge (LFK)

17

Gucci Mane w/ Jeezy, Trina, and DJ Iceberg
@ T-Mobile Center (KC)

RxExGxGxlxNx w/ Kill Cop, Sarin Reaper, Ahriman, and A Pile Of Dead Horses
@ Farewell (KC)

Bearcat w/ Umfang, Purelink, Kemper10k, Whorxata, and N1N4
@ The Bottleneck (LFK)

Boulevardia (June 17-18th)
@ Crown Center (KC)

Thrice w/ Bayside and Anxious
@ The Truman (KC)

Jungle Rot w/ Internal Bleeding and Torn the Fuck Apart
@ Blvd Nights (KC)

18

Bad Diary Days w/ Daniel Gum
@ Farewell (KC)

Midwestern
@ Black Chamber DIY (Topeka)

2weedy w/ Kemper10k, Lilic, Mister Water Wet, Panphilia, Pil, Purelink, and Sleepdial
@ Nightjar (KC)

RxExGxGxlxNx w/ Kill Cop, Pile of Dead Horses, and Serrated Corridor
@ The Abandoned Motel (KC)

20

Chicago w/ Brian Wilson
@ Starlight (KC)

Jerry Paper
@ The Bottleneck (LFK)

21

Jeff Rosenstock w/ Nnamdi and Catbite
@ The Bottleneck (LFK)

23

Shuttlecock Presents: Milly w/ Youth Pool and Perfume
@ Farewell (KC)

Empath w/ Bigfatcat, Atticus vH, and Self Jon
@ Replay Lounge (LFK)

24

ULE (June 24-25)
@ Children's Mercy Park (KC)

Kidd G w/ Chase Matthew
@ The Truman (KC)

The Moose w/ Junkyard Royalty and Output
@ Replay Lounge (KC)

25

Monta At Odds w/ Jorge Arana Trio, The Moose, and The Royalettes Vinyl Club
@ recordBar (KC)

Godzillionaire w/ Cult of Ozmo, They Watch Us From The Moon, Angelic Desolation, and Horned Wolf
@ Venue 1235 (LFK)

26

Spite w/ Boundaries, Vatican, Bodybox, and Severance
@ recordBar (KC)

27

Shuttlecock Presents: Brain Tourniquet w/ Piss Kinks and Midwestern
@ Farewell (KC)

30

Shuttlecock Presents: Worn w/ The Runts, Spine, and Brittany Tilander
@ Farewell (KC)

Third Eye Blind w/ Taking Back Sunday and Hockey Dad
@ Starlight (KC)

JULY CONCERT CALENDAR

1

Bright Eyes
@ Uptown Theater (KC)

NoLimit TC w/ Shay Lyriq, Dai Face, VCMN, and Raymond
@ Replay Lounge (LFK)

Youth Pool w/ Perfume
@ TBA (KC)

2

Aldous Harding
@ The Granada (LFK)

Liily
@ The Bottleneck (LFK)

The Freedom Affair
@ Lemonad(e) Park (KC)

3

Todd Rundgren
@ Uptown Theater (KC)

Skeletal Remains w/ Hammerhedd
@ The Bottleneck (LFK)

Frank Turner
@ Mills Record Company (KC)

Dirty Heads w/ SOJA, Tribal Seeds, and Artikal Sound System
@ GrindersKC (KC)

4

Shuttlecock and Dirtbag Distro Present: Slogan Boy w/ Total Sham, Foil, and Gruel
@ Penn Valley Skate Park (KC)

5

Michael Cera Palin w/ Oolong, Weatherday, Marble Teeth, Ok O'Clock, Piss Kinks, Paris Williams + More
@ Farewell (KC)

7

Chris Isaak w/ Lyle Lovett & His Large Band
@ Starlight (KC)

Strfkr w/ The Undercover Dream Lovers
@ The Granada (LFK)

8

Machine Gun Kelly w/ Avril Lavigne and Iann Dior
@ T-Mobile Center (KC)

Two Piece w/ Cemented In Fear
@ 7th Heaven (KC)

9

Shuttlecock Presents: Supercrush w/ Lust Online, Sweeping Promises, and Oxford Remedy
@ The Green House (KC)

The Grisly Hand
@ Lemonad(e) Park (KC)

10

Mandy Moore
@ Uptown Theater (KC)

The Creepy Jingles w/ The Roseline and No Magic
@ Replay Lounge (LFK)

12

Earth, Wind, & Fire
@ Starlight (KC)

13

AJJ w/ Open Mike Eagle
@ The Granada (LFK)

The Moose w/ Oxford Remedy, Bex, and Surf Wax
@ Farewell (KC)

15

Hyd
@ The Bottleneck (LFK)

16

Kansas w/ .38 Special
@ Azura Amphitheater (Bonner Springs)

Drive-By Truckers
@ Knuckleheads (KC)

19

Motley Crue w/ Def Leppard, Poison, and Joan Jett & The Blackhearts
@ Kauffman Stadium (KC)

Dirt Sucker w/ Total Sham, Foil, and Piss Kinks
@ Farewell (KC)

21

Sheryl Crow
@ GrindersKC (KC)

22

Scarface
@ The Truman (KC)

Ultimate Fakebook w/ Frogpond and Ashtray Babyhead
@ recordBar (KC)

23

Vulgarity w/ Severance, Junkyard Royalty, and Midwestern
@ The Green House (KC)

25

Boy Harsher w/ Hiro Kone
@ recordBar (KC)

27

The Shins w/ Joseph
@ Arvest Bank Theatre at The Midland (KC)

28

Coin w/ Blackstarkids
@ Arvest Bank Theatre at The Midland (KC)

29

Steve Earle & The Dukes
@ Knuckleheads (KC)

Bad Diary Days w/ Mr. Golden Sun
@ Replay Lounge (KC)

30

Tiny Moving Parts w/ This Wild Life and In Her Own Words
@ The Granada (LFK)

Visit the concert calendar at www.ShuttlecockMusic.com for ticket links and more info on upcoming shows.

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SODA SELECTOR

BY AARON RHODES

Welcome back, soda freaks. Considering how long it's been since the last entry, I do not remember where I acquired any of these sodas.

The most difficult to track down may be the Killebrew root beer, distributed by RJM in Ramsey, Minnesota (I'm guessing it might be available at KC Soda Co. and Mass Street Soda, but you should call ahead and ask perhaps). The bottle proclaims that it has "the Hall Of Fame taste" (it's named for famed Minnesota Twins slugger Harmon Killebrew) and features a classic baseball diamond logo reminiscent of a trading card from the overproduced '80s and early '90s sets. While the drink doesn't land in my top three (maybe top five, though) root beers, it is inarguably tastier than the average. Maybe it's thanks to the glacial mineral water and pure Minnesota honey listed as ingredients, or maybe these things don't have much to do with it. Either way, baseball fans should certainly celebrate the beginning of the new season with one of these bad boys.

The next two sodas should be available in most major supermarkets. Mountain Dew rolled out a pair of new flavors in the last several months, and to be frank, neither really blew me away. Thrashed Apple is by no means a terrible drink, but I can't say it shreds. I honestly can't think of many apple-flavored sodas I could compare it to (maybe the company sensed an untapped area of the market), but I can't imagine it would be too difficult to manufacture a superior product. If you've heard me talk about different Mountain Dew flavors before, you likely know where the rest of this blurb is going. Part of what makes flavors like Code Red, Livewire, and others so classic is how they maintain the base Mountain Dew flavor perfectly while adding something new to the mix. Thrashed Apple, like some other recent Dew variants doesn't include all that much of the trademark Dew taste. Points for the evil looking apple tree illustrations, though.

Like Thrashed Apple, Spark is a Dew variant that tastes less like Dew than most of the classics. It's a raspberry lemonade flavor and I feel pretty much the same way about it as I did Sunkist's raspberry lemonade flavor (as discussed on the Sippin' On Some Soda podcast). It'd likely be a refreshing drink after coming inside on a hot summer day, but as a soda drinker's soda, this doesn't hit the mark.

I feel like I should eventually interview someone for this column with extensive knowledge on the Mountain Dew brand. I know there are probably only so many flavor combinations they can craft before it stops tasting like Dew, so I'm interested to see whether future variants can give the brand a much-needed boost, or whether we have moved past the era of Peak Dew. Only time will tell, I suppose.

2021 SLAM DANCER AWARDS

MOSHER OF THE YEAR:
JORDAN BIXLER
RUNNER-UP:
NICOLAS HARRIS

PIT NEWCOMER OF THE YEAR:
HARRISON HAWKINS
RUNNER-UPS (TIE):
MATTHEW CASERES, BEN COLEMAN, ROSE BROWN

BEST ACTIVE KANSAS CITY ACT TO MOSH TO:
SPINE
RUNNER-UP:
TOTAL SHAM (F.K.A. D.Y.E.)

BEST TOURING BAND TO MOSH TO:
YAMBAG
RUNNER-UPS (TIE):
DARE, DEAD HEAT, DIRECT THREAT, LIQUIDS

BEST VENUE TO MOSH AT:
22/32
RUNNER-UP:
THE BOTTLENECK

IN ADDITION TO THE VOTING, WE ASKED KANSAS CITIANS TO SHARE SOME OF THEIR FAVORITE "MOSH PIT MEMORIES" OF 2021. READ THEM BELOW AND REST EASY KNOWING HARDCORE AND PUNK ARE STILL A DANGEROUSLY FUN TIME.

"BREAKING MY NOSE WHILE POGOING DURING FOIL'S SET AT THE FIX." ***-HARRISON H.***

"STANDING ON THE BENCHES OUTSIDE OF THE PIT AND SNAPPING PICTURES OF EVERYONE MOSHING AND GETTING A PICTURE OF A FULL ON BUTT CRACK MID-MOSH!" ***-ASH P.***

"JORDAN BIX IN THE PIT, ALL THE TIMES." ***-KELEIGH C.***

"KICKING PEOPLE FROM THE SIDE OF THE PIT AT MULTIPLE SHOWS." ***-IAN K.***

"FINDING OUT I WAS FILMED SLAMMING TO DEAD HEAT AT 22/32." ***-JORDAN B.***

"PUSH MOSH FASHION PUNKS AT 22/32 BEING ANNIHILATED BY OLDHEADS." ***-WILL T.***

"COLIN WORONIAK HATE MOSHING AN IDIOT KID WHO SHOULDN'T HAVE BEEN IN PUBLIC TO BEGIN WITH WHILE AT TAS." ***-DAMIAN E.***

"PEOPLE GETTING FUCKED UP." ***-JOE W.***

"I BROKE MY HOMIE'S NOSE AND FRACTURED THEIR BROW BONE DURING MOUTH FOR WAR AT GREY'S HOUSE. THAT WAS PRETTY RADICAL." ***-ELIJAH F.***

"AT THE DOLDRUMS/DEAD HEAT SHOW AT 22/32 I GOT KICKED IN THE FACE SO HARD THAT I PASSED OUT. NOTHING BROKEN, JUST A CONCUSSION, VERY FUNNY THOUGH." ***-CHARLEY K.***

"WHEN BEN GOT HIS TOOTH KNOCKED OUT AT THE SWOLLEN SHUT NOISE SHOW." ***-LYDIA S.***

"ALL THE KCHC SHOUT OUTS/MOSH CALLS FROM VOMIT FORTH THAT HAD ME MOSHING WITH A GIN AND TONIC." ***-TAYLOR P.***

"SENTENCED 2 DIE AT 7TH HEAVEN. THIS HARDCORE DANCER WHACKED ME IN THE FACE WHEN I WAS JUST CHILLING. INTENTIONAL? I DON'T KNOW BUT IT WAS WELCOME. HIGHLIGHT OF THE DAY." ***-MATTHEW C.***

"CEILING VENT AT PUSSY PALACE COULDN'T HANG." ***-MAHTAB G.***

"GETTING HIT IN THE FACE DURING COHEN'S SET AT 7TH HEAVEN." ***-MARK***

"NOT KC, SADLY, BUT I GOT CLOCKED BY A SLAM DANCER WHILE ON THE EDGE OF THE PIT AND HAD MY GLASSES FLUNG OFF MY FACE. A GUY STANDING NEXT TO ME QUICKLY REACHED UP AND CAUGHT THEM IN MID-AIR WITHOUT SO MUCH AS A SECOND THOUGHT AND PASSED THEM BACK TO ME. SAVED MY GLASSES FROM CERTAIN DEATH AND I RESPONDED WITH A SINCERE THANK YOU DAP AND A BEER. THEN WE GOT RIGHT BACK TO IT. HOW IT GOES!

KC: ANYTIME I BRING SOMEONE NEW INTO THE FOLD AND WARN THEM BEFOREHAND THAT IT'S GONNA BE A LITTLE INTENSE, ONLY TO SEE THEM NOT REALLY COME TO TERMS WITH THAT FACT UNTIL THE MOMENT OF JUDGMENT. THAT COMBINED LOOK OF EXCITEMENT AND TERROR IS THE ABSOLUTE BEST." ***- KODY S.***

"HOLDING THE ROAD FLARES DURING THE DOLDRUMS AND ANTI-FEDS SET AT PENN VALLEY SKATE PARK." ***-TONY M.***

"I SOMEHOW MISSED THE PART OF BIG WATER'S JULY 4 SET WHERE 10 PEOPLE LOCKED ARMS AND HEADBANGED IN UNISON, BUT THERE'S A GREAT VIDEO OF IT." ***-AARON R.***

SPY

CANDY APPLE

FLICKS FROM THE GIG

@ FAREWELL - APRIL 22ND 2022
PHOTOS BY AARON RHODES

SPINE

DESTINY BOND

CounterclockwiseKC

https://linktr.ee/CounterClockwisekc

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